



---

# Call for Papers: Affect, Body, Media

Masterclass with Professor Gregory J. Seigworth

---

<b>Date</b>	June 3-4 2019
<b>Participants</b>	10 PhD candidates
<b>Language</b>	English
<b>Organizers</b>	The junior research unit Recalcitrant Aesthetics, Aarhus University. See <a href="http://cc.au.dk/en/research/research-programmes/cultural-transformations/recalcitrant-aesthetics-objects-affect-and-materiality/">http://cc.au.dk/en/research/research-programmes/cultural-transformations/recalcitrant-aesthetics-objects-affect-and-materiality/</a>
<b>Place</b>	Building 1580, room 414 at School of Communication and Culture, Aarhus University, Langelandsgade 139, 8000 Aarhus C
<b>City</b>	Aarhus
<b>ECTS:</b>	1,5

*"The term "poetics of affect" (...) describes the manner in which a given work of art (...) structures the affective involvement of its audience. (...) It encompasses the dimension of dramaturgy, which entails laying out a succession of scenic complexes with the intention of shaping a distinct course of feeling. (...) It also comprises the dimension of rhetoric, meaning the employment of expressive modalities (...) to elicit a particular desired emotional effect. Finally, poetics of affect also encompasses the economic function of media practices (...)"*

- Hermann Kappelhoff and Hauke Lehmann  
in Slaby & von Scheve: *Affective Societies. Key Concepts*. Routledge 2019, p. 210

Affect and feeling are tied to different media, bodies and aesthetic artefacts. As described through the concept of affective poetics above, specific artworks and art forms combine different tactile, auditive and visual media in characteristic ways whether by

intention, design or accident. The reverse is also true, as different media combine different art forms and aesthetic frameworks in their technologies, aesthetics and interfaces. However, medium is not just a technological term, but also something that mediates and is mediated through, contains and unfolds, is material and immaterial, analog and digital. In this sense, artworks are also mediums that not only select, shape and express specific affects, but also manifest, generate and negotiate affective encounters, bodily practices and events. The idea that specific artworks and media emerge and function through different poetics is expressed in the intense singularity and general mundane-ness of micro-blogging on social media, the liveness, grandiosity and bodily kinesthesia of theatre and performance, the paradoxically intimate and cinematic affects expressed in television and film, or the fleshy materiality of good literature.

This raises some interesting questions for research in aesthetics, culture and art focused on affect, bodies and media: do individual media and art forms produce their own particular feelings, or are concepts like affective poetics better conceptualized as a cross medial phenomenon tied to genre, usage, production etc.? How is feeling mediated through specific practices, poetics and artefacts, and how is this affected by and expressed in the specific individual and collective bodies that encounter them?

In this masterclass, we would like to invite participants to explore the topics of affect, body and media together through writings, discussions and a conceptual workshop facilitated by professor Gregory J. Seigworth (US).

**Topics might include, but are not limited to:**

- Media as affective interfaces
- Specific affective practices, poetics or platforms of media and art
- Objects, materials, bodies and artefacts as media for affect
- Fleshy encounters with/in art and media
- Affect as medium
- Affect as mediated (through bodies, screens, events etc.)
- The affective entanglements of aesthetic artefacts and bodies
- The analysis of affective potentialities/modes of media or art practices

**Gregory J. Seigworth** is Professor of Communication Studies in the Department of Communication and Theatre at Millersville University, Pennsylvania (US). In 2010, he co-edited the widely received *The Affect Theory Reader* with Melissa Gregg, and since 2017, together with Mathew Arthur, he has co-edited *Capacious. Journal for Emerging Affect Inquiry*. He has published widely in journals such as *Cultural Studies*, *Architectural Design*, and *Culture Machine*, and contributed with chapters to various books, including *Deleuze: Key Concepts*, *Animations of Deleuze and Guattari*, and *New Cultural Studies*.

## Registration

**The registration deadline is 29 April 2019.** Please sign up by sending a short abstract outlining your essay (max 1200 characters) to Maja Bak Herrie and Josefine Brink Siem at [mbh@cc.au.dk](mailto:mbh@cc.au.dk) / [jbs@cc.au.dk](mailto:jbs@cc.au.dk). In order to create a safe space with good energy and fresh perspectives on every participating project, we have limited the number of “seats” for this masterclass to ten.

## Preparation and requirements

Upon acceptance, we ask participants to submit **a short essay of approximately five pages á 2400 characters no later than 10 May 2019 to [jbs@cc.au.dk](mailto:jbs@cc.au.dk)**. The purpose of the essays is to ask and inspire questions inside the framework of the masterclass, but also to push ideas and conceptions of the PhD project these ideas are a part of. As such, the essays can take their point of departure in philosophical questions provoked by aesthetic experiences, a theoretical provocation or conception, or present a central problem or potential in the PhD project.

We invite essays inspired by the following formats:

- **Encounters:** Essays providing descriptions or analyses of encounters with specific art forms, bodies, aesthetic artefacts or media.
- **Conceptualizations:** Essays unfolding developments, combinations and extensions of one or more concepts central to affect and/or body and/or media in your project
- **Collisions:** Essays performing provocations, discussions and/or polemics around concepts, fields or practices related to the theme of the masterclass

## Preliminary program

- **June 3, 2019, 9.00 - 16.30:** Each participant will do a 5-minute presentation of the PhD-project that the essay is part of or related to. After each presentation, Gregory J. Seigworth will facilitate a joint discussion of the essay and its ideas, concepts or arguments. There will be approx. 30 minutes of discussion per essay.
- **June 4, 2019, 9.00 - 15.00:** The second day of the masterclass will open with a 30 minute presentation by Professor Seigworth related to the contents of the essays and the theme of the masterclass. This is followed by a conceptual workshop, where the ideas, thoughts and concepts from the day before will be developed and synchronized through a number of activities.